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*BAS RELIEF REPRESENTING THE SEAS AND THE STREAMS
FROM THE GRILL PARZER MONUMENT—VIENNA (From Chicago Plan Commission Collection)*



ROSIO SQUARE WITH STATUE OF PETER IV— (From Chicago Plan Commission Collection)
NICKNAMED ROLY POLY SQUARE—LISBON, PORTUGAL

Monuments: Their Place in the Scheme Of Civic Improvement

By EVELYN MARIE STUART

IT will be remembered by our readers that some months ago the announcement was made in these columns that during the coming year a series of articles on city building and adornment would appear in the FINE ARTS JOURNAL. The first article of the series, which appeared in the November issue, was devoted to "Water Fronts and Bridges." The present treatise on monuments is a continuation of the theme of civic improvement, designed to assist in bringing about a greater understanding and appreciation of the aims of the Chicago Plan.

While this great project does not embrace the final embellishment of the city with works of art, it is interesting to study into what has been done along these lines in the

old world where city planning is no novelty. It should be borne in mind that the Chicago Plan is essentially constructive rather than decorative. It aims first at the sound solid practical construction of great utilities, providing for the handling of traffic, supplying the needs of commerce and of recreation and health. It only aims to build—not to adorn; but to build in such a manner that the constructional work is in itself harmonious and noble, and susceptible of subsequent adornment.

However, that we may properly appreciate the conservative estimates of the Plan Commission as to the amount of money which should be expended for the necessities, it is well to consider what more frugal and less abundantly endowed communities



FIGURE OF GERMANIA STANDING IN THE OLD MARKET PLACE UNVEILED IN 1880—DRESDEN

(From Chicago Plan Commission Collection)

have spent willingly for the luxuries. When we reflect that in Berlin and Rome \$7,000,000, the entire cost of the new Michigan Boulevard improvement, has been expended for a single monument, the prudence and economy of those who have evolved and promoted the plan will be more readily appreciated. There can be no doubt, however, that even expenditures for monuments and other civic sculptures are, in the end, well repaid in the improved citizenship of those whose tastes, ideals and sentiments are daily refined and ennobled through association with works of supreme art.

While the time is not yet ripe for promulgating a plan to adorn our city with monuments let us take comfort in the thought that the details of the present great Chicago Plan, with its provisions for street improvement, the great Recreation Pier,

Municipal Auditorium, civic center, lake front park, boulevard and drive, is in itself a monumental work, the carrying out of which will mark a high tide of public spirit and stand as a memento to our day and generation, its broad-minded leaders and its intelligently responsive citizenship.

In a way, every tangible evidence of civilization, every edifice, domestic or state, is a monument to its builder and the civilization of his time. The old world is thus one vast series of monuments which repeat in timber and stone the story of its centuries of culture. The monument, in its specialized sense, marks the beginning of history, bespeaking the desire of man to leave for posterity a record of stirring events, wrought in something imperishable and noble. Long before written history began, the pile of stones, the carved pole, the rude shaft or

tower had been evolved to mark the scenes of decisive battles, or the resting places of heroes. Pictures scratched or painted upon the surfaces serve to tell vividly, if imperfectly, the tale of tragedy or glory which the monument sought to commemorate.

With the dawn of letters a new and more effective means of preserving these records of great deeds for future generations was added to the monument. Indeed letters and written symbols for speech might, in a measure, be regarded as an outgrowth of the crude picture characters which gave point to the commemorative tablet or shaft. Not only writing, but art and architecture as well, owe much to the inspiration of the monument which has been a factor in their development. For, we must remember that

the pyramids and the sphinx, the two most colossal examples of ancient building science and sculpture, are nothing more or less than monuments, designedly to dead kings, and, incidentally, to the energy and ingenuity of their teeming and toiling subjects.

At every step in history the way is marked with these commemorative offerings. Nor is their abundance so surprising when we reflect that a state of general culture which assures to all, or even the majority, an ability to read and write is comparatively a very recent thing; while for unnumbered generations the mass of all peoples have been obliged to learn what they were to know of their history and the brave deeds of their ancestors from land-



PRINCE REGENT MONUMENT IN NURNBERG.
GERMANY, FRONTING CHIEF RAILWAY STATION

(From Chicago Plan Commission Collection)



ANOTHER VIEW OF THE EQUESTRIAN STATUE
OF THE PRINCE REGENT—NURNBERG

(From Chicago Plan Commission Collection)



JUBILEE COLUMN IN THE SCHLOSS-PLATZ STUTTGART ERECTED IN
HONOR OF THE TWENTY-FIFTH YEAR REIGN OF KING WILLIAM I

ONE OF THE THIRTY-TWO
MARBLE STATUES OF
PRUSSIAN RULERS
ADORNING THE SIEGES
ALLEE OR AVENUE OF
VICTORY—BERLIN

(From Chicago Plan
Commission Collection)



marks and monuments and the legends thereunto appertaining as handed down by word of mouth.

With the growth of civilization and the wide dissemination of culture, however, the decorative value of the monument has come to be regarded as of equal importance with its function as a commemorative work. It is now used, indeed, to impart the last aesthetic touch to history and civic pride. It is the thing of beauty, which, linking the present with the past, gives point and purpose to the park or resting place by affording to the eye the contemplation of beauty of form, and to the mind the contemplation of glory or virtue. Monuments are to a city what stained-glass windows and rich carvings are to a church, what beautiful pictures and harmonious decorations are to

a home. If not an actual bread and butter necessity, they are still necessities of the soul, seeking complete expression of the ideal of home, whether for the family, the congregation, or the community.

This, then, is one of the directions in which we can well afford to be lavish with works of art, which are sources of permanent joy and inspiration. Emerson has well expressed the true mission of such efforts in his poem on art:

"So shall the drudge in dusty frock
Spy behind the city clock
Retinues of airy kings,
Skirts of angels, starry wings,
His fathers shining in bright fables,
His children fed at heavenly tables."

Away from the sordid cares of the work-a-day world, the statue of hero or allegorical group, leads our thoughts to clearer



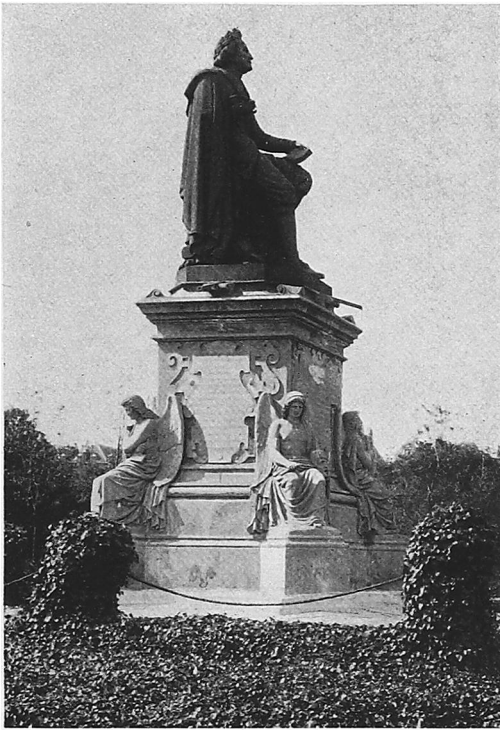
LA PIAZZI DEI MARTIRI—NAPLES

(From Chicago Plan Commission Collection)



GRACEFUL ITALIAN FIGURES OF THE VILLA MUNICIPALE—NAPLES

(From Chicago Plan Commission Collection)



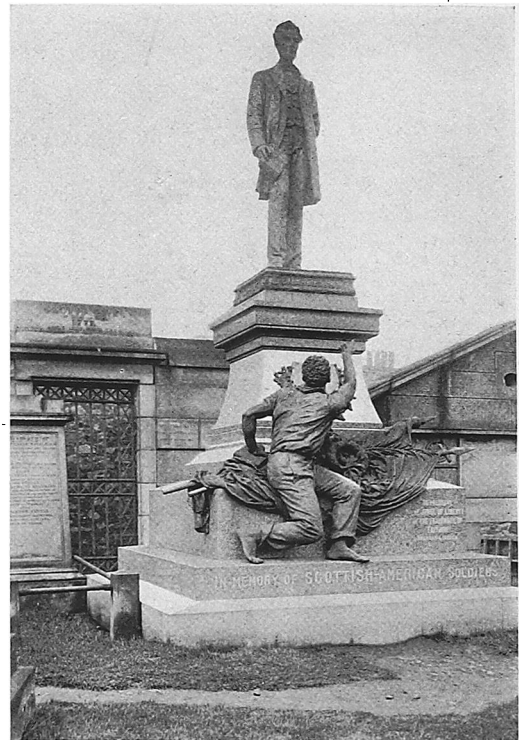
MONUMENT TO POET VONDEL IN VONDEL
PARK—AMSTERDAM
(From Chicago Plan Commission Collection)

heights, where the mind may walk with the souls of the great, or commune with the spirits of the virtues. This is one of the reasons why monuments exist and persist as they will until the end of time. It is an indication also of where they should be placed and how frequently and widely distributed.

One of the great mistakes in this country is that of placing such objects of art in parks alone, or along the stately avenues of ease and pleasure. While such settings are indeed ideal from an aesthetic standpoint, the moral aspect of their greatest utility should prompt the frequent placing of these groups and figures on closely built squares and at the intersections of busy streets, where the passing throng may catch a gleam of glory, an inspiration to better things in the midst of the day's work or wandering.

Europe offers us many lessons in this respect, among the most striking of which is

one from the Fatherland. Can anyone doubt how powerful has been the effect upon the German mind of the statue of Germania standing in the old market-place at Dresden? This work, which is here illustrated, was erected in memory of the war of 1870-71, which neither of the participating parties has ever forgotten. It was created by Henze, the famous sculptor, and was unveiled in 1880. Our illustration shows a typical scene of thrifty housewives with their children bargaining for the necessities of life at the foot of the great statue of Germania, showing how closely this monument would be associated from earliest years with a child's home life. Trafalgar Square is a more dignified example of the central placing of a great shaft commemorating a nation's victory. Here, however, the monument, although erected in the heart of the city, has a decorative open space about it



AN EDINBURGH MONUMENT TO THE
MEMORY OF SCOTTISH-AMERICAN
SOLDIERS—ABRAHAM LINCOLN
(From Chicago Plan Commission Collection)



TRAFALGAR SQUARE—EAST LONDON WITH MONUMENT IN
COMMEMORATION OF THE GREAT VICTORY OF LORD NELSON

(From Chicago Plan Commission Collection)

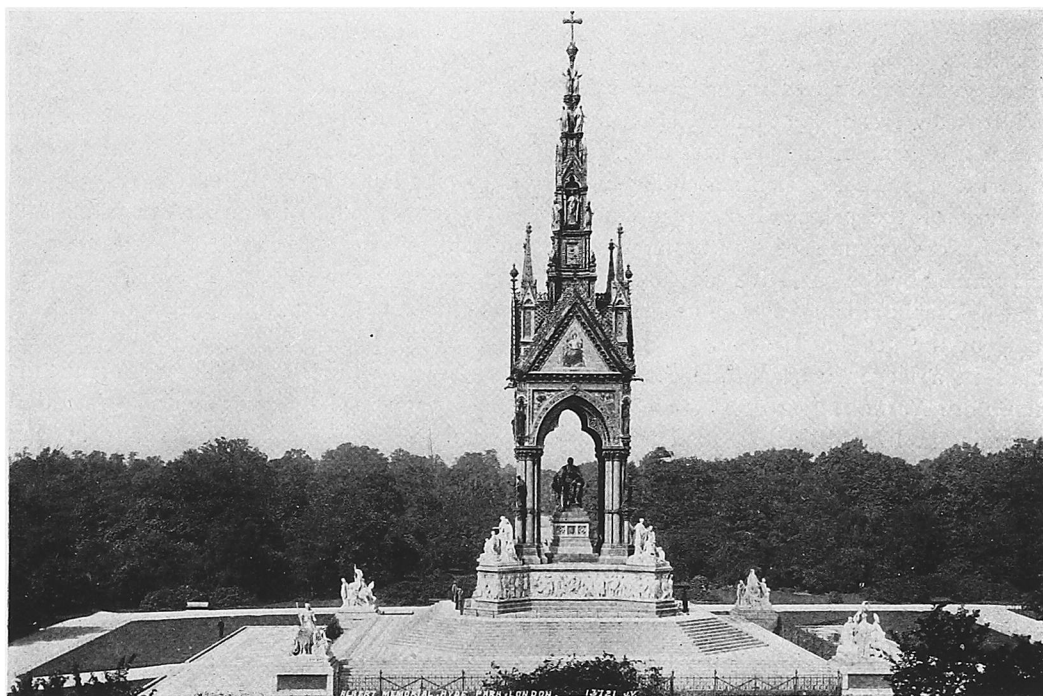


THE QUEEN VICTORIA MEMORIAL IN
FRONT OF BUCKINGHAM PALACE—LONDON

(From Chicago Plan Commission Collection)



MARBLE CENTAURS ALONG THE MAIN AVENUE
OF THE GROSSE GARTEN—ROYAL PARK, DRESDEN (From Chicago Plan Commission Collection)



ALBERT MEMORIAL—HYDE PARK, LONDON—ONE OF THE
MOST ELABORATE MONUMENTS OF ITS KIND IN THE WORLD
(From Chicago Plan Commission Collection)



ONE OF THE SPHYNXES ON THE THAMES EMBANKMENT—LONDON

(From Chicago Plan Commission Collection)

which greatly enhances its effectiveness.

The two views of the Prince Regent monument in Nurnberg are likewise significant since this great equestrian statue is located in front of the principal railway station. The Jubilee column of Stuttgart, though surrounded by the park-like environment of the Schlossplatz, is yet a little nearer to the heart of the people than it might be if located in a larger park, while the *Monumento dos Restauradores de Portugal* on the Avenida da Liberdade in Lisbon might be mentioned as a worthy example of the placing of important landmarks at the intersections of beautiful thoroughfares. From Portugal, too, comes the statue of Peter IV, also here illustrated, which forms the chief interest to the square of the Rocio which is the center of the city's transportation service. The curious pavement of this square is scarcely less interesting than the monument and quite characteristic of Por-

tugal. British sailors are said to have nicknamed it "Roly-poly" Square, on account of the active, moving effect which the waving strips exert upon the eye.

Of monuments in parks there is almost no end and a book could be written upon those of any one country in Europe. Perhaps, however, nothing could be of greater interest in this line than the thirty-two marble statues of the Sieges Allée or Avenue of Victory which the Kaiser has added to the sights of Berlin. This promenade in the Tiergarten presents a long line of Prussian monarchs, the Hohenzollern ancestors of the present Emperor. Behind each figure is a semi-circular bench adorned with marble busts of two prominent contemporaries of the ruler presented. The marble centaurs which guard the approach to the Grosse Garten in Dresden afford a mythological contrast to the foregoing historical series. Here we have groups expressive of

beauty alone and designed merely to enhance a scene in itself delightful.

Perhaps no more appropriate placing of a monument in a park could be cited than that of Linnaeus, the great Swedish botanist, in the center of one of the loveliest gardens of Stockholm. Certainly such a statue would not be at home anywhere else and the attending allegorical figures of zoology, medicine and agriculture complete a significant composition. The statue of Botero, another noted botanist, in the Botanical Gardens of Coimbra, Portugal, is a companion incident to the foregoing expression of the eternal fitness of things, while the poet, Vondel, is surely harmoniously situated in the park named for him in Amsterdam. Among decorative groups of unusual interest we present the two horse tamers by Hofer which adorn the Schloss

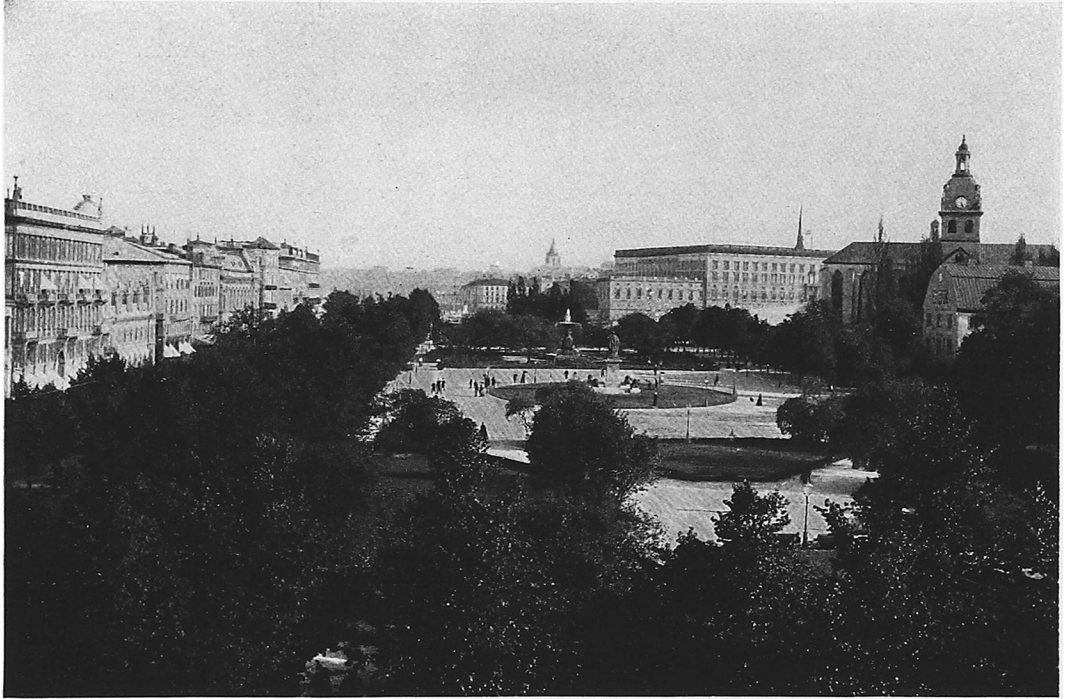
Garten of Stuttgart and the gracefully Italian figures of the Villa Municipale in Naples.

Of statues of monarchs, Europe quite naturally does not lack, one of the most magnificent examples being the monument to Victor Emanuel in Rome, which could scarcely be surpassed for extent and elaboration. The Albert Memorial in Hyde Park, London, is another exquisite tribute to a prince, expressive, however, more of the devotion of a loving wife than of a grateful nation. Indeed, British critics have not failed to point out the fact that the importance of the memorial is quite the reverse of that of the man. However, the beauty and grace of the conception, in a measure, justifies the work. The Queen Victoria Memorial seems an example of dignified simplicity beside the elaborate tribute to her

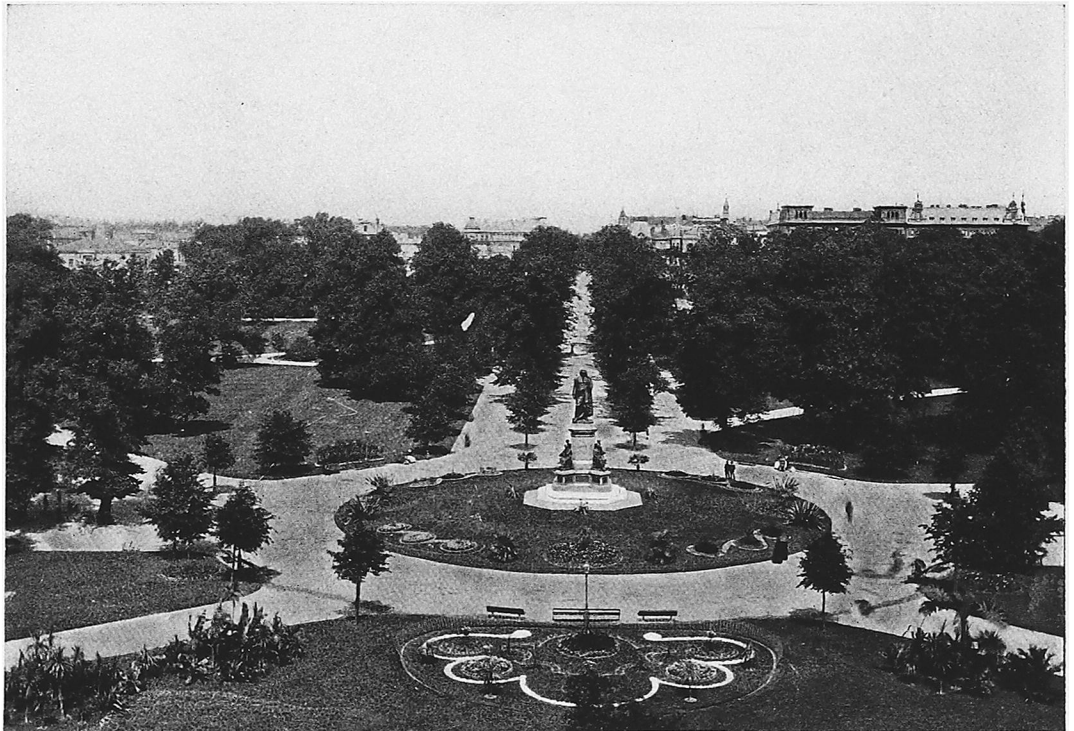


EQUESTRIAN STATUE OF KING WILLIAM I—STUTTGART

(From Chicago Plan Commission Collection)



STATUE OF CHARLES XII SURROUNDED BY FOUR MORTARS CAPTURED IN BATTLE—STOCKHOLM (From Chicago Plan Commission Collection)



MONUMENT TO LINNAEUS, THE GREAT SWEDISH BOTANIST IN CENTER OF ONE OF THE PARKS—STOCKHOLM (From Chicago Plan Commission Collection)



A MONUMENT TO A PORTUGUESE NOBLE
IN THE PRAZERES CEMETERY—LISBON

(From Chicago Plan Commission Collection)

consort, but it is, nevertheless, a work of much beauty, adding interest to the environment of Buckingham Palace.

The Elizabeth Memorial from the Volks Garten, Berlin, is a restful and graceful tribute to a gentle woman, and effectively placed where water reflections may add to its charms. From Stuttgart comes our illustration of King William I by Hofer, a fine equestrian statue of the dignified German monarch, in commemoration of the twenty-fifth year of whose reign the Jubilee Column of the Schlossplatz was also erected. Stockholm contributes a statue of Charles XII by Molin, its base adorned with four mortars captured by that great monarch in battle.

Among the many memorials to heroes which the wide world affords, none perhaps could be more interesting than that of the Scots Greys in Edinburgh, which we here with present, and that to the Scottish Amer-

ican soldiers which is surmounted by the figure of Lincoln. The statue of Bolivar reminds us that South America is not without its heroes or its civic art, while even far-away China yields up another tribute in the monument (erected in the interior of the park in the Russian concession) in memory of the Russian soldiers killed during the Boxer trouble. Quaintly interesting is the Tegthoff Monument of Vienna, the shaft adorned with the prows and figure heads of ships as befitting the sailor hero surmounting it. Another unusual work is the lion which guards the entrance to the harbor of Zurich, facing the hills with a vigilant aspect of eternal watchfulness and bravery.

These illustrations were loaned by the Chicago Plan Commission from an extensive collection gathered together as a guide to the work of embellishing our own good town with significant and appropriate sculp-



LION GROUP IN THE TIERGARTEN—BERLIN

(From Chicago Plan Commission Collection)



TEGTTHOFF MONUMENT, VIENNA. ADORNED WITH THE PROWS OF SHIPS IN HONOR OF A NAVAL HERO (From Chicago Plan Commission Collection)



THE UNIVERSITY OF VIENNA WITH ONE OF
THE MANY AUSTRIAN STATUES OF VICTORY

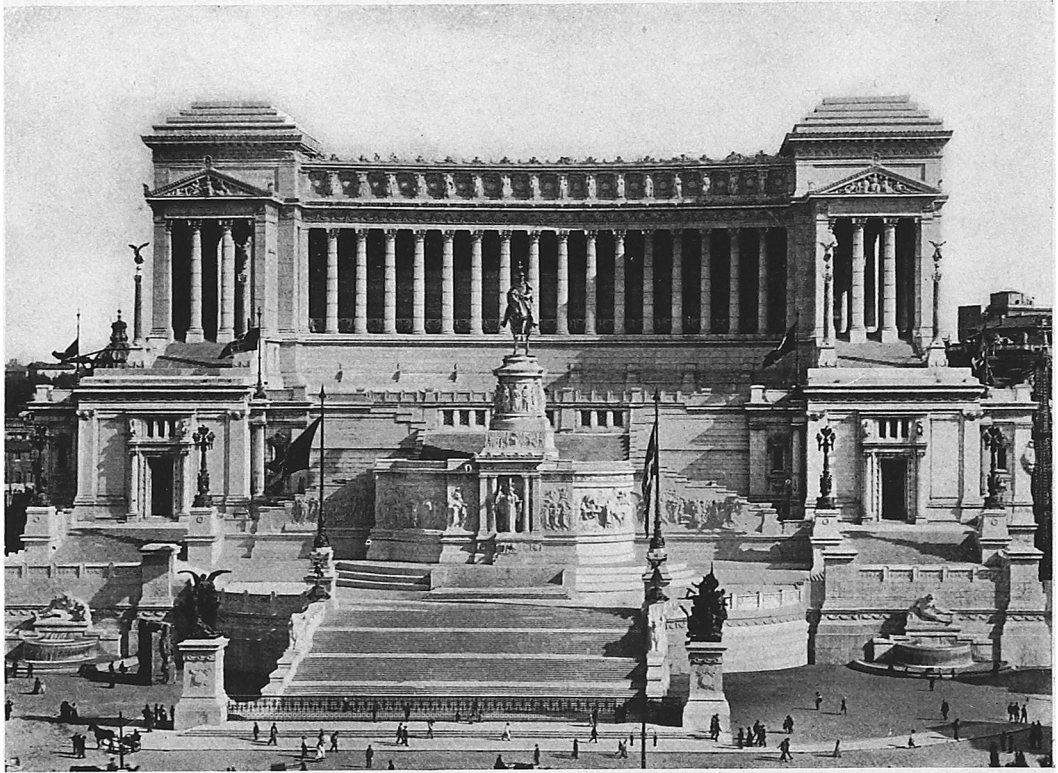
(From Chicago Plan Commission Collection)

ture. They barely hint at the lavish generosity with which frugal Europe has immortalized its heroes and frozen its history into stone for the uplifting of generations to come—and yet, in all matters of practical economy, Europe is conceded to be our master and example. Here, in this land of great natural resources and abundant wealth, we resort to personal extravagance and civic waste, through sheer mismanagement, at which the old world stands aghast.

How then shall we reconcile our niggardly attitude toward the work of city building with the open and sweeping methods of Germany, France, England, Italy, Spain and Europe in general in supplying mere adornments which appear to these

practical and prudent people as necessities though regarded by us as highly impractical luxuries? When shall we fully awaken to the real necessity for city improvement, to say nothing of embellishment?

Later we will publish an article by Lorado Taft, our great American sculptor, which may serve to open the eyes of many to the importance of decoration from the standpoint of a creative genius. While Mr. Taft's views may indeed represent the extreme of the matter aesthetically, his words will have served their purpose if they recall us from the opposite extreme of sordid utilitarianism to a decent middle ground of advocating and appreciating conservative and dignified city improvement.



MONUMENT TO VICTOR EMANUEL—ROME
COSTING SEVEN MILLION DOLLARS

(From Chicago Plan Commission Collection)